This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

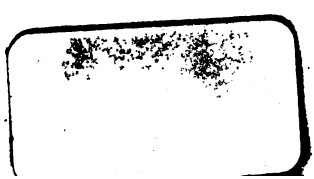
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

BP 7.1.63

Harvard College Library

FROM

Elihu Chauncey
N. Y. City



BP 7.1.63

An Exhibition of Original and Other Editions, Portraits and Prints, Commemorative of the Five Hundredth Anniversary of the Death of Geoffrey Chaucer, the Father of English Poetry

The Grolier Club, Twenty-nine East Thirty-second Street, January 25th to February 15th MDCCCC

An Exhibition of Original and Other Editions, Portraits and Prints, Commemorative of the Five Hundredth Anniversary of the Death of Geoffrey Chaucer, the Father of English Poetry

The Grolier Club, Twenty-nine East Thirty-second Street, January 25th to February 10th MDCCCC

BP 7.1.63
HV. 4039.13
HARVARD COLLEGE LIBRARY
FEB 20 1900
CAMBRIDGE, MASS.

Elihu Chauncey,
New York

INTRODUCTION.

THE present year of grace, 1900, marks the five hundredth anniversary of the death of Geoffrey Chaucer, whose wonderful creations have delighted all, from his day to our own, who have loved English Poetry.

Following the example of former exhibitions, the Committee takes advantage of this opportunity to bring together for the first time, in America at least, as many of the representative editions of the works of the Father of English Poetry as can be found in the collections of the members of the Grolier Club.

No apology seems necessary for the absence from this exhibition of so many of the early and rare volumes which can be found in the bibliographies, but not, alas! in our libraries.

One of the earliest productions of Caxton's Press was an edition of the "Canterbury Tales," issued probably in 1478. This was

followed about 1484 by a second edition, reproducing — so the critics tell us — a better manuscript. The "Canterbury Tales" were also printed by Wynkyn de Worde in 1498, and by Richard Pynson about 1493 and in 1526.

"Troylus and Cresyde" and other minor works were printed by Caxton, Wynkyn de Worde and Pynson.

The first collective edition was printed by Thomas Godfray in 1532, and thereafter followed numerous blackletter editions until the final one of 1687.

The editions of Caxton, Wynkyn de Worde and Pynson are very rare and are practically never seen in the market. The Committee therefore feels that the "editio princeps" of the "Canterbury Tales" printed by Caxton, and Wynkyn de Worde's "Troylus and Cresyde" of 1517 which appear in the present exhibition, will afford rare pleasure to those who love and value old books.

Beginning with the Thomas Godfray edition of 1532, the noble blackletter folios follow in regular order — and last, though by no means least, the Kelmscott Press Chaucer, the greatest production of the late William Morris's work as a printer, will be found side by side with the editions of the early printers — and boldly challenging comparison.

The first critical attempt to edit Chaucer was made by Thomas Tyrwhitt in 1775. His original edition, as well as the later impressions published by Pickering, are here exhibited; and also the latest and ripest results of critical investigation of original manuscripts in the editions of Skeat and Pollard. No Chaucer exhibition would be complete without Blake's quaint "Canterbury Pilgrims," and the rival plate after Stothard is also here in both unfinished etching and completed proof.

The addition of a fairly representative collection of the various engraved portraits of Chaucer will, it is hoped, be a pleasant feature. The best portraits of him are based on the portrait which his follower Thomas Hoccleve caused to be painted on one of the leaves of his own "Regement of Princes," now preserved in the British Museum. Other portraits exist, but are less carefully drawn. They serve, however, by their general resemblance, to show us that the one which we owe to the piety of Hoccleve is no mere fancy sketch.

The compilers of this catalogue wish to express their indebtedness to Prof. Lounsbury for the many excellent notes extracted from his invaluable "Studies in Chaucer."

Chaucer's Works.

1. The Canterbury Tales. First edition.

Fol. 1: Whan that Apprill with his shouris sote | And the droughte of marche had pcid y^e^ rote | And badid euery veyne in suche licour | Of whiche vertu engendrid is the flour | . . . [Fol. 371a:] . . . Explicit Tractatus Galfrydi Chaucer de | Penitencia vt dicitur pro fabula Rectoris. [Fol. 371b:] [N]Ow pray. Ito hem alle that herkene this litil tretyse | or rede, that yf ther be ony thing that liketh hem, that | therof they thanke our lord. . . . Wherfore I beseke you mekely . . . that ye for me praye that crist . . . forgeue me . . . of my translacions of wordly vanytees . . .

as is the book of troylus, the book also of fame, the book of xxv. ladies, the book of y^e^ duchesse, the book of seynt valentyns day of the parlament of birdis, the talis of Caunterbury tho that sownyn vnto synne, the book of the lyon . . . and many a songe & many a lecherous laye . . . so that I may be one of hem at the day of dome that shal be sauid. Qui cū . . . Amen. [Westminster, William Caxton, about 1478].

Small folio, in Type No. 2 (according to William Blades), without folios, signatures, or catch-words. Apparently issued as 374 leaves, of which leaves 1, 266, and 374 were blank; or, in other words, as 47 sheets of eight leaves each, except the thirty-third which had ten, the fortieth which had six, and the forty-seventh which had six leaves.

First edition of the first great English poet, printed by the first of English printers. It is not only one of Caxton's earliest and rarest books (only eleven copies are known); from a literary view-point, it is emphatically the chief production of his press. Blades placed it under No. 12 in his list of Caxton's books, but as he considered that the first seven articles in his list were all produced by Colard Mansion at Bruges between 1474 and 1478, and as Caxton returned to England in 1476, and remained there until his death, this

first edition of Chaucer would be, therefore, the fifth book printed by Caxton. In any case the first year of Caxton's activity as a Westminster printer is not likely to have begun before the opening of 1477 and may have included a part of 1478. He produced in 1477–78, in addition to two or three smaller things, the Dictes and Sayings of the Philosophers, the Jason, and the Chaucer.

2. The Canterbury Tales. Second Edition, with woodcuts. [Westminster.] William Caxton, [1484?]. Folio.

Two leaves from this excessively rare book, of which Blades recorded only nine extant copies, that at St. John's College, Oxford, being the only perfect one. 1. The last leaf of "The Myller's Tale," with the commencement of "The Reues prologe" on verso. A capital letter rubricated. 2. The last leaf of "The Reues prologe," with a woodcut on verso.

This second edition, Caxton tells us, was printed six years after the first. Taking 1478 as about the date for the first, that will give about 1484 for this.

Professor T. R. Lounsbury, in his "Studies in Chaucer" (New York, 1892), notes that the manuscript from which the first edition was set up was a wretched one. "Six years later," he says, "Caxton brought out a second edition from another manuscript. His reason for doing this shows there must have been at the time a body of students who recognized the existence of cor-

ruptions in the copies, and were laudably interested in preserving the text of the poet in its purity. These men found a congenial spirit in the old printer, who was willing to go to a good deal of trouble and expense 'for to satisfy the author,' as he somewhat quaintly puts it."

3. The noble and amerous añcyent hysto | ry of Troylus and Creſyde in the tyme of | the Syege of Troye. Cõpyled by Geffraye | Chaucer.
[Colyohon.]
Thus endeth the treatyse of Troylus the hevy | By Geffraye Chaucer Compyled and done | He prayenge the reders this mater not deny | Newly Correcked in the Cyte of London | In Flete ſtrete at the ſygne of the ſonne | Imprynted by me Wynkyn de Worde | The MCCCCC. and XVII yere of our lorde.

Quarto. Black letter.
A to Z in alternate 8s and 4s, beginning with eight leaves in A and ending with Z 8. Title on A 2 with a large woodcut which is repeated on the recto of Z 8. There are four woodcuts on D 1—, I 2, N 7, and S 3. On the verso of Z 8 is Wynkyn de Worde's device.

First printed by Caxton [1484?] four copies of which are known and only two are perfect. This is the second edition and is almost equally rare.

4. The workes of | Geffray Chau | cer newly printed | with dyuers workes whi | che were neuer in | print before: | As in the table more playnly | dothe appere. | Cum priuilegio, | [Leaf 2:] The Preface | To the kynges hyghnesse . . . by . . . William Thynne . . . [Second column of leaf 387 recto:] ¶Thus endeth the workes of Geffray Chaucer. Printed at Lōdon | by Thomas Godfray. | The yere of our lōrde. M.D.xxxii. | Cum priuilegio a rege indulto. And under it, the Latin epitaph on Chaucer.

Folio. Black letter. Double columns. Woodcuts. First collected edition. Edited by William Thynne.

A, four leaves; B — Pp, in sixes; Qq, nine leaves; Rr — Vvv, in sixes. The title is within a woodcut border of naked boys in procession, with horns and drum, and climbing up the sides. The pagination begins on Sig. E1 with folio xiii, and ends with folio CCC.lxxxiii. Folio xviii is not paged, CCC is duplicated, and Lxxxiiii is misprinted Lxxxv. There are three unpaged leaves between folios CCxix and CCxx, making nine leaves in Sig. Q.

This is said to be the only work published by Godfray with a date. "The Canterbury Tales" were pub-

lished before by Caxton, Wynkyn de Worde, and Pynson, and some of the minor works were printed by the same men; but this was the first attempt to collect Chaucer's whole works into one volume.

"It was not, however, till 1532 that the attempt was made to include all of Chaucer's productions, whether in prose or verse, in one volume. This book was printed by Godfray, and was brought out under the editorial supervision of Francis Thynne, chief cook of the kitchen to King Henry VIII. It is an edition of great importance. Its text remained for two centuries and a half the standard text of the 'Canterbury Tales.' For the remaining poems, it has been until a comparatively late period the best text, and as it was the one usually reprinted, it remained for the vast majority of readers the only accessible text."

Lounsbury's "Studies in Chaucer."

5. Another copy of the same edition.

6. ¶ The workes of | Geffray Chau- | cer newlye printed, wyth dy- | uers workes whych were | neuer in print before: | As in the table more playnly | doth appere. | Cum Priuilegio | ad imprimendum Solum. | ¶ Prynted by Iohn Reynes | dwellynge at the ſynge of | faynte George in | Pauls Church- | yarde. | 1542.

Folio. Black letter. Double columns. 21 woodcuts. Second collected edition.

A, four leaves; B — Z, Aa — Yy, and AA —

TT, in sixes. Each of the tales commences with a rude woodcut, with the exception of those by Chaucer, the Monk, and the Nuns' Priest, there being twenty-one woodcuts in all (that for the Knight repeated for the Squire).

This edition is often thought to be identical with the undated edition, but it is quite distinct and far rarer. The contents are the same as in the edition of 1532, with the addition, however, of the spurious "Plowman's Tale" as the last eight leaves of "The Canterbury Tales." It first appeared in print in this edition.

"Thynne's edition was reprinted in 1542, with the addition of the spurious 'Plowman's Tale.' After that the ordinary bibliographies represent it as reprinted in 1546 and in 1555. But there are no editions of these years."—*Lounsbury's "Studies in Chaucer."*

7. Another issue of the same edition, identical except as to the imprint, which is as follows:

¶Printed by Wyllyam Bon- | ham, dwellynge at the ſynge | of the kynges armes in | Pauls Church- | yarde. | 1542.

It is stated by most bibliographers that this edition is found with other names in the imprint than the two above noted, but this seems doubtful, cataloguers having confounded it with the undated edition.

8. The workes of | Geffray Chau- | cer newly printed, with | dyuers workes whi- | che

were neuer in | print before: | As in the table more playnly | dothe appere. | Cum priui- | legio. [Colophon on last page] Thus endeth the workes of | Geffray Chaucer. | ¶Imprynted at London by Thomas | Petit, dwellyng in Paules church | yarde at the fynge of the | Maydens heed. | Cum priuilegio ad imprimen- | dum solum.

Folio. Black letter. Double columns. Third collected edition.

A, eight leaves; B — X 4, Aa — Zz, and Aaa — Qqq, in sixes. A woodcut of the speaker is printed at the commencement of the Knight's and Squire's tales.

This edition contains the same matter as the 1542 volume, but the "Plowman's Tale" is shifted to its place before (instead of after) the "Parson's Tale." It appears with four different imprints in the colophon — Petit, Toye, Kele, and Bonham — and seems to have been their joint undertaking. It was formerly considered to have been printed prior to the edition of 1542, and in some catalogues has been confounded with that edition, though really differing widely from it, having only two woodcuts instead of twenty-one. At the beginning of the tales is a rude woodcut of a knight on horseback. This is repeated in the editions of 1561, 1598, and 1602. The best recent authorities place this edition about 1550.

The following extract from a private letter of Prof. T.

R. Lounsbury, of Yale University, in reference to this edition, has great interest:

"Sometime between 1542 and 1561 appeared an undated edition, which has been variously assigned to 1545, or 1550, or 1555. Nobody knows exactly when it appeared. In its publication four printers evidently shared, as their names appear in the colophon of different copies. These were Bonham, Kele, Petit, and Toye. This edition can be distinguished from the preceding edition [1542], not only by its being undated, but by the fact that the spurious 'Plowman's Tale' is inserted *before* the 'Parson's Tale.' In order to insert this the line

'By that the manciple had his tale ended'

is changed into

'By that the plowman,' etc.,

in the beginning of the prologue to the 'Parson's Tale.'"

9. Another issue of the same edition, with the following imprint:
¶ Imprynted at London by Robart | Toye, dwellyng in Pauleschur- | cheyarde at the ſygne of the | Bell. | Cum priuilegio ad imprimen- | dum ſolum.

10. Another issue of the same edition, with the following imprint:
¶ Imprinted at London by Rychard Kele, | dwellynge in Lombarde ſtreete nere unto | the ſtockes market at the ſygne |

of the Egle. | Cum priuilegio ad imprimen- | dum folum.

11. ¶ The workes | of Geffrey Chaucer, newlie printed, | with diuers addicions, whiche | were neuer in print before; | with the ſiege and deſtruccion of | the wor- | thy | Citee of Thebes, compiled | by Jhon Lidgate, Monke of | Berie. | As in the table more | plainly | doeth | appere. | 1561. [Colophon] ¶ Imprinted at Lon- | don, by Ihon Kyngſton, for Ihon | Wight, dwellyng in Poules | Churchyarde. | Anno. 1561.

Folio. Black letter. Double columns. Fourth collected edition. Edited by John Stow.

, four leaves; , six leaves; A, four leaves; B—U, Aa—Pp, and Q—T, in sixes; U and X, eight leaves each; Y and Z, six leaves each; Aaa—Ttt, in sixes; Uuu, eight leaves.

The title is in a woodcut border, the top of which represents a king (probably Edward VI.) sitting in council. In the Prologue are twenty-six woodcuts of the Pilgrims, which seem to have been printed from old blocks — probably those used in Pynson's edition of "The Canterbury Tales." They show former use, and are rudely cut. For this reason they were probably canceled, and very few copies containing them appear to exist. There are added in this edition fourteen leaves

of Ballades, Court of Love, etc., at the end of the contents of Chaucer's works as they appear in the 1542 edition. Lydgate's poem makes a further supplement of twenty-three leaves.

"In 1561 appeared a volume embracing the collected works of Chaucer. This is usually spoken of as having been edited by Stow. It seems rather to have been merely a publication of the booksellers, to which that antiquary was authorized to add productions of the poet that he found still unprinted. It did not differ, at least to any marked extent, from the preceding collections by changes made in the text; but the whole number of poems was a good deal augmented."

Lounsbury's "Studies in Chaucer."

12. Another copy of the same issue of 1561.

13. Another copy of the same issue of 1561, without the woodcuts.

14. ¶ The woorkes of Geffrey Chau- | cer, newly printed, with diuers ad- | dicions, whiche were neuer in printe before: With the ſiege and | deſtruccion of the worthy citee of Thebes, compiled | by Jhon Lidgate, Monke of Burie. | As in the table more plainly | dooeth appere. [Colophon] ¶ Imprinted at Lon- | don, by Ihon Kyngſton, for Ihon | Wight, dwellyng in Poules | Churchyarde. | Anno. 1561.

The title, ✠ 1 (verso blank). The Dedication, "The Table," "eight goodlie questions," and a prologue, ✠ 2—✠ 4. Title to "The Caunterburie tales." A 1 (verso blank). The prologues to the tales, A 2—A 6 (verso blank). Beginning with Sig. B, this issue agrees exactly with the earlier issue having the Edward VI. title.

A later issue of the edition of 1561, with title as given above, a large woodcut of Chaucer's arms occupying about two-thirds of the page, and having the date 1560 in small figures under the helmet, and the following two lines of verse in a compartment in the lower portion:

Vertue floriſheth in Chaucer ſtill,
Though death of hym, hath wrought his will.

15. The | Workes of our Antient and Learned | Engliſh Poet, Geffrey Chavcer, | newly Printed. | In this Impreſsion you ſhall find thefe Additions. | 1 His Portraiture and Progenie ſhewed. | 2 His Life collected. | 3 Arguments to euery Booke gathered. | 4 Old and obſcure words explained. | 5 Authors by him cited, declared. | 6 Difficulties opened. | 7 Two Bookes of his, neuer before Printed. | London, | Printed by Adam Iſlip, at the charges of | Bonham Norton. Anno 1598.

Folio. Black letter. Double columes. Fifth edition. Edited by Thomas Speght.
a, five leaves; portrait; b and c, six leaves each; A, four leaves; A — U and Aa — Tt, in sixes; Uu and Xx, eight leaves each; Yy — Zz, Aaa — Zzz and Aaaa, in sixes; Bbbb, seven leaves.

This edition contains the first engraved portrait of Chaucer.

"The next edition was that of 1598. It differed from all that had gone before in several particulars, especially in containing a life of the poet, an account of his writings, an argument prefixed to every piece, and a glossary of the obsolete words and significations. Thomas Speght is commonly spoken of as its editor. He has a right, after a fashion, to whatever distinction belongs to the title. Still, there is no reason to doubt that the use of his services was an after-thought, and that the work was originally intended to be nothing more than a bookseller's reprint of the previous edition. That Stow was also consulted in its preparation is unquestionable. That he contributed a good deal to it we know from his own testimony."

Lounsbury's "Studies in Chaucer."

16. Another issue of the same edition, with a different title and imprint, the woodcut border consisting of an ornamental top, supported by twisted columns entwined with grapevines, springing from an urn bearing date of 1574. The imprint:

"Londini | Impenſis Geor. Biſhop. Anno. 1598."

17. The | Workes Of Ovr | Ancient and learned Engliſh | Poet, Geffrey Chavcer, | newly Printed. | To that which was done in the former Impreſſion, | thus much is now added. | 1 In the life of Chaucer many things inſerted. | 2 The whole worke by old Copies reformed. | 3 Sentences and Prouerbes noted. | 4 The Signification of the old and obſcure | words prooued: also Caracters ſhewing | from what Tongue or Dialect they be de- | riued. | 5 The Latine and French, not Engliſhed by | Chaucer, tranſlated. | 6 The Treatiſe called Iacke Vpland, againſt Fri- | ers: and Chaucers A. B. C. called La Priere | de noſtre Dame, at this Impreſsion added. | London, | Printed by Adam Iſlip. | An. Dom. 1602.

Folio. Black letter. Double columns. Sixth edition. Speght's second edition.
a—c, A—Z, Aa—Zz and Aaa—Nnn, in sixes; Ooo, four leaves; Ppp—Ttt, in sixes; Uuu, eight leaves. The title is within an elaborate woodcut border in the form of an arch,

supported on either side by female figures, with cupids in the corners.

"Francis Thynne [son of the editor of the 'Workes' of 1532] gave his aid to perfecting this second edition. The new glossary that was prepared was nearly double the size of the one that had been contained in the folio of 1598. There were also several slight changes made in the preliminary matter, mainly, however, in the way of addition. Even the dramatist Beaumont's letter, though continuing to bear the same date of June, 1597, was in places retouched and enlarged."

Lounsbury's "Studies in Chaucer."

18. Another issue of the same edition, with a different title and imprint, and with the woodcut border used in the second issue of 1598. The imprint: "Londini | Impenſis. Geor. Biſhop. Anno. 1602."

19. Another copy of the same issue of 1602 with the Bishop imprint.

20. The | Works | of our | Ancient, Learned, & Excellent | English Poet, | Jeffrey Chaucer: | As they have lately been Compar'd with the beſt Manuſcripts; | and ſeveral things added, never before in Print. | To which is adjoyn'd, | The Story of the Siege of | Thebes, | By John Lid-

gate, Monk of Bury. | Together with | The Life of Chaucer, | Shewing | His Countrey, Parentage, Education, Marriage, Children, | Revenues, Service, Reward, Friends, Books, Death. | Alſo a Table, wherein the Old and Obſcure Words in Chaucer are explained, and | ſuch Words (which are many) that either are, by Nature or Derivation, Arabick, | Greek, Latine, Italian, French, Dutch, or Saxon, mark'd with particular Notes for | the better underſtanding their Original, | London, | Printed in the Year, MDCLXXXVII.

Folio. Black letter. Double columns.
Title and frontispiece, two leaves; A, four leaves; a—d, in fours; B—Z, Aa—Zz, Aaa—Zzz, and Aaaa—Ssss 2, in fours.

"Chaucer's writings were not again brought out till 1687. The volume that appeared at that time was but little more than a reprint of the previous edition. No work whatever was done upon the text.
Lounsbury's "Studies in Chaucer."

21. The | Works | of | Geoffrey Chaucer, | Compared with the | Former Editions, and many valuable MSS. | Out of which, Three Tales are added which were never

before Printed; | By John Urry, | Student of Chriſt-Church, Oxon. Deceaſed: | Together with a | Glossary, | By a Student of the ſame College. | To the Whole is prefixed | The Author's Life, newly written, and a Preface, giving an Account | of this Edition. | [cut of Chaucer's tomb] London, | Printed for Bernard Lintot, between the Temple Gates. MDCCXXI.

Folio. Large paper.

This edition contains a portrait of Chaucer by Vertue, one of Urry by Pigné, and engravings of the Canterbury Pilgrims. The Glossary is by Dr. J. Thomas.

"One thing, however, Urry's edition did for Chaucer. Its printing was as good as its editing was bad. For the first time the poet was taken out of the bondage of black letter, which had done its part towards making his writings obscure."

Lounsbury's "Studies in Chaucer."

22. The | Canterbury Tales | of | Chaucer. | To which are added, | An Essay upon his Language and | Versification; | an Introductory | Discourse; and Notes. | In Four Volumes. | Vol. I. | [Vols. II-IV]. London, | Printed for T. Payne, at the Mews-gate. | MDCCLXXV. | The | Canterbury Tales | of | Chaucer. | To which

are added, | An Essay upon his Language and | Versification; an Introductory | Discourse; and Notes. | Vol. V. | Containing | A Glossary. | London, | Printed for T. Payne and Son, at the Mews-gate. | MDCCLXXVIII.

12mo.

"In the preparation of this work Tyrwhitt collated twenty-six manuscripts, to five of which he attached a special value. His duty was not done perfunctorily. No more thorough and conscientious editing had ever before been applied to the elucidation of a great English classic. He neglected nothing that lay in his power to perfect it."— *Lounsbury's "Studies in Chaucer."*

23. The | Canterbury Tales | of | Chaucer; | with an essay upon his language and versification, | an introductory discourse, notes | and a glossary, | By T. Tyrwhitt, Esq. | Vol. I. [Vols. II–V.]. [Motto]. London: | Printed for W. Pickering, 31, Lincoln's-Inn Fields; | And R. And S. Prowett, 269, Strand. | M DC CC XX II.

12mo.

This edition is printed from Tyrwhitt's own edition, the emendations are inserted, and the additional notes in their respective order, and the whole re-arranged. Prefixed are a portrait of Chaucer and a reduction of the celebrated pilgrimage, designed by Stothard.

24. Another copy of the same edition, on large paper.

25. The Canterbury Tales of Chaucer; | With an Essay on His Language and | Versification, an Introductory | Discourse, Notes, and a | Glossary by Tho. | Tyrwhitt, | Esq. | [Aldine Anchor] Vol. I. | [vols. II–V.] London: | William Pickering. | 1830.

12mo.

One of two copies printed upon India paper, with a note to that effect, by the publisher.

26. The | Poetical Works of | Geoffrey Chaucer | with memoir by Sir Harris Nicolas | [Aldine anchor] Vol I [vols II, III, IV, V, VI] London | William Pickering | 1845.

16mo. Portrait in Vol. I.

Pickering's Aldine Poets Series.

27. Chaucer's Romaunt Of The Rose | Troilus And Creseide | And The Minor | Poems | with life of | the poet by Sir Harris | Nicolas | [Aldine Anchor]. Vol. I |

[vols. II–III]. London | William Pickering | 1846.

12mo.

Uniform with, and supplementary to, the Tyrwhitt edition of the "Canterbury Tales" of 1830, in five volumes.

28. The Complete Works | of | Geoffrey Chaucer | edited, from numerous manuscripts | by the | Rev. Walter W. Skeat, Litt. D., LL.D., MA. | Elrington and Bosworth Professor of Anglo-Saxon | and Fellow of Christ's College, Cambridge | Romaunt Of The Rose | Minor Poems |

'blanda sonantibus
Chordis carmina temperans.'
Boëthius, *De Cons.* Phil. Lib. III. Met. 12.

He temprede hise blaundisshinge
songes by resowninge strenges.'
Chaucer's translation.

Oxford | at the Clarendon Press | MDCCC XCIV | [all rights reserved] [Vol. II] Boëthius and Troilus. | [Vol. III] The House of Fame: The Legend of Good Women | The Treatise on the Astrolabe | With an Account of the Sources of The Canterbury Tales | [Vol. IV]

The Canterbury Tales: Text. | [Vol. V] Notes to the Canterbury Tales | [Vol. VI] Introduction, Glossary, and Indexes |

Octavo.

In the copy shown all six volumes are dated 1894.

Critically considered, this is the best edition of Chaucer's works ever issued.

29. The Works of Geoffrey Chaucer. [Colophon]: Here Ends the Book of the Works of Geoffrey Chaucer, edited by F. S. Ellis; ornamented with pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex. Finished on the 8th day of May, 1896.

Folio. Three blank leaves (one of which is used as the paste-down); A 1 and A 2, blank; printed title and contents, one leaf; ornamental title, one leaf (recto blank); B—Nn in eights (two leaves of Sig. Nn are blank, and one is cut off and turned in at the back; the end paper and paste-down are not in the signature). Although signatured in eights, the book is a folio, each signature being made up of four sheets of two leaves each.

The text used was Professor Skeat's. The illustrations by Burne-Jones are 86 in number.

30. Chaucer's | Canterbury Tales | The Prologue. The Knightes | Tale. The Man of Lawes | Tale. The Prioresses Tale | And The Clerkes Tale | Edited By | Alfred W. Pollard | [Motto] London | Kegan Paul, Trench & Co. | CIↃ. IↃ. CCC. LXXXVI[Vol II] Chaucer's | Canterbury Tales | Tale of Sir Thopas. The Monkes | Tale. The Nonne Prestes Tale | The Pardoners Tale. The Squires | Tale. The Frankeleyns Tale. The | Seconde Nonnes Tale. The Chanons | Yomans Tale. The Persones Prologe. . . . CIↃ.]Ↄ. CCC. LXXXVII.

12mo. Parchment Library. One of 50 copies on large paper.

31. The Student's | Chaucer | being | A Complete Edition of his Works | edited | from numerous manuscripts | by the | Rev. Walter W. Skeat | Litt. D., LL. D., PH. D., MA. | Elrington and Bosworth Professor of Anglo-Saxon in the | University of Cambridge | Oxford University Press | American Branch | New York:

91 and 93, Fifth Avenue | London: Henry Frowde | 1897.

Octavo.

32. The Prologue To The Tales | Of Canterbury: By Geof- | Frey Chaucer [Colophon]: The Ashendene Press, Herts, England, by St John Hornby and his sisters with some little help of Cicely Barclay, 1897.

Small quarto. 1 of 50 copies printed for private circulation of the ninth issue of the Ashendene Press.

Four blank leaves; A — F; four blank leaves. The Prologue occupying 38 numbered pages.

The illustrations are facsimiles of the woodcuts that appear in Caxton's second edition of the "Canterbury Tales." The type used was cast from the matrices given in about the year 1670 by Bishop Fell to the University of Oxford. The text is Professor Skeat's.

33. The Globe Edition | The Works | of | Geoffrey Chaucer | Edited by | Alfred W. Pollard | H. Frank Heath Mark H. Liddell | W. S. McCormick | London | Macmillan and Co., Limited | New York: The Macmillan Company | 1898 | All rights reserved.

Octavo.

34. Here begyneth the boke of Johan Bochas deſcryving the fall of prī | ces princeſſes, and other nobles: Translated in to Englyſſhe by Johñ Lyd | gate monke of Bury, beginnyng at Adam and Eve and endyng | with kyng Johan of Fraunce taken priſoner at | Poycters by prince Edwarde. [Colophon] Thus endeth the nynth and laſte | boke of Johñ Bochas whyche thea | teth of the fall of princes princeſſes | & other nobles. Imprinted at Lon | don in flete ſtrete by Richarde Pyn | ſon printer unto the Kynges moſte | noble grace & fyniſſhed the XXI day | of Februarye the yere of our lorde | god MDCCCCCXXVII.

Folio. Black letter. Double columns. Woodcuts. Second edition.

a, 6 leaves; A — OO, in sixes; PP, 8 leaves. Large woodcut on title. Pynson's device on

verso of last leaf. Woodcuts occur on the following leaves: A 3, A 4, H 2, M 6, S 1, X 6, DD 1, GG 5, Ll 5, and MM 6.

On folio A 2, in the prologue of the translator, we find the following stanza:

My maister Chaucer with his fressh commedies
Is deed alas chefe poete of Bretayne
That somtyme made full pitous tragedies
The fall of princes he did also complayne
As he that was of makying soverayne
Whom all this lande of right ought preferre
Sithe of our langage he was the lode sterre.

The judgment of Lydgate concerning Chaucer, as well as the words in which he expresses it, is noteworthy. He calls him "of making sovereign," i. e., the King of Poets; showing that the original sense of the word poet still clung to the idea in English.

35. A Comment | Upon the | Two Tales | of our | Ancient, Renovvned, | and Ever-Living Poet | S^r Jeffray Chaucer, Knight. | Who, | For his Rich Fancy, Pregnant In- | vention, and Preſent Compoſure, | deſerved the Countenance of a | Prince, and his Laureat | Honour. | The Miller's Tale, | and | The Wife of Bath. | Addreſſed and Publiſhed by Special Authority. | London, Printed by W. Godbid, and | are to be Sold by Robert Crofts at the Crown | in Chancery-Lane, 1665.

Octavo. First edition. By Robert Brathwaite.

Two leaves without signatures; B—O4, in eights.

The quotations from Chaucer are printed in black letter, while the comments are in ordinary roman type. In the appendix the author claims that he had been urged by "fundry Perfons of Quality" to treat the remaining tales of Chaucer in the same manner as he had done these two, but that he had been forced to decline the task on the ground of his age.

36. Another issue of the same edition, with the following imprint: London, Printed by W. Godbid, and | are to be Sold by Peter Dring at the Sun in | the Poultrey neer the Rofe-Tavern. 1665.

37. Chaucer's England. | by Matthew Browne. | [woodcut of Old Saint Paul's]. In Two Volumes. | Vol. I [Vol. II]. London: | Hurst and Blackett, Publishers, | 13 Great Marlborough Street. | 1869. | The right of translation is reserved.

Octavo. Portrait in Vol. I.

38. Studies in Chaucer | His Life and Writings | by | Thomas R. Lounsbury | Professor of English in the Sheffield Scien-

tific School | of Yale University | In Three Volumes | Vol. I. | [Vols. II–III] New York | Harper & Brothers; Franklin Square | 1892.

Octavo.

Facsimiles of Manuscripts.

39. Guillaume de Guileville's A. B. C. The first page of Guillaume de Guileville's a. b. c. (the original of Chaucer's a. b. c.) | as given on fo. 120 v°. of the prose version of La Pèlerinage de la Vie Humaine, made—probably by | Jean Galloper—for Jeanne de Laval, second wife of Rène, King of Naples and Duke of Anjou. Photo-engraved [by A. Dawson] from the MS (A. D. 1460) in the possession of Henry Hucks Gibbs, Esq. | of St. Dunstan's, Regent Park, London, by whom this Plate is presented to his Fellow-members | of the Chaucer Society, 1883.

40. Chaucer's A B C, | From Shirley's MS of the Prose Englishing of G. de DeGuile-

ville's. | Pèlerinage de la Vie Humaine, "The Lyf of Man." | Sion College Paper MS, Archives 2, 23. About 1440 A. D.

Photo facsimile.

41. Chaucer's Troilus. | Book I. Proem. | Campsall M. S.—Henry V's, when Prince of Wales (King, 1413, A. D.)—Leaf 1.

Photo facsimile.

42. Chaucer's Troilus. | Book II. End: Book III. Proem. | Campsall M. S.—Henry V's, When Prince of Wales (King, 1413, A. D.)—Leaf 42, Back.

Photo facsimile.

Prints of Canterbury Pilgrims.

43. Chaucer's Canterbury Pilgrims. Over the title, which is in open letters: Reeve. Chaucer. Clerk of Oxenford. Cook. Miller. Wife of Bath. Merchant. Parson. Man of Law. Plowman, Physician,

Franklin. 2 Citizens. Shipman. The Host. Sompnowi. Munciple. Pardoner. Monk. Friar. a citizen. Lady Abbefs. Nun. 3 Priests. Squires. Yeoman. Knight. Squire.

H. 14 W. 38 in.
Sub. H. 12 W. 37¼ in.

Underneath the title is:

"Painted in Fresco by William Blake & by him engraved & Published October 8. 1810." And on the same line in gothic letters: "Ye gon to Canterbury God mote you spede."

44. The Canterbury Pilgrimage. Painted by Thomas Stothard Esq[r] R. A. London Published by R. H. Cromek, 64 Newman Street 20[th], Nov[r], 1809. Etched by Lewis, Schiavonetti V. A. All in scratched letters.

H. 14⅜ W. 38 in.
Sub. H. 10⅝ W. 36⅝ in.

45. Chaucer's Canterbury Pilgrims. Painted by Thomas Stothard Esq[r] R. A. Etched by Lewis Schiavonetti, V. A. and Finished by James Heath A. R. A. Historical Engraver to his Majesty, and to

H. R. H. the Prince Regent, &c. London, Published for the Proprietors, by R. Cribb, Nº. 288, Holborn, October 1, 1817.

Proof, with title in open letters.

This is the same plate as the foregoing, but finished by Heath, after the death of Schiavonetti.

46. The Canterbury Pilgrimage. T. Stothard R. A. del. W. H. Worthington sc. | Published by W. Pickering & R. & S. Prowett. London 1822.

Proof.
H. $4\frac{6}{8}$ W. $7\frac{7}{8}$ in.
Sub. H. $1\frac{15}{16}$ W. $6\frac{13}{16}$ in.

Portraits.

47. Bust, in oval, in a rectangle, face to left. Line.
Inscription, top:
Geffrey } Our Antient & Learned
Chaucer } Engliſh Poet died 1400 Æta 72.
Underneath the portrait are these lines:

Anglia Chaucerum veneratur Nostra Poetam,
Cui veneres debet patria tingua fuas.

At bottom:

Tho: Occleve Contemporar, & discipulus ejusdem Chauceri ad viv: delin: Geo: Vertue ſculp: 1717.

This portrait was published in Urry's edition of the "Works," London, 1721.

48. Bust, in the upper part of a rectangle, face to left. Line.

Inscription, below: G. Chaucer. | Ob. 1490. | Æt. 72, with seven lines of verse.

Below these lines is the following:

Ad exemplar Tho.^me^ Occleve in libro ſuo. de Regimine Principis. Walliæ Principi (postea Hen. V°.) inſcripto. | Vertae. ſculp.

This is one of the famous series of portraits of poets engraved by George Vertue.

49. Bust, in oval, face to right. Line.

Inscription, top: Geoffrey Chaucer. J. Houbraken, sculps. Amst. 1741 | In the Collection of Sir Hans Sloane Bar^t^ | Impenſis I. &. P. Knapton Londini 1742.

From the first volume of "Heads of Illustrious Persons of Great Britain, Engraved by Houbraken and Vertue, with their Lives and Characters, by Thomas Birch," London, 1743–52.

50. Bust, face to right, in oval, inscribed, below "Chaucer." In a rectangle, with oval busts of Milton, Butler, Cowley, and Waller. Line. G. Vertue ſculp.

From the first volume of Giles Jacob's "Poetical Register: or, the Lives and Characters of all the English Poets," London, 1719–20.

51. Half length, face to left, in the upper part of a rectangle. Line. G. Vertue Sc.

52. Bust, face to right. In a rectangle. Mezzotint.

53. Oval bust, face to left, in a rectangle. Mezzotint.

Inscription, below: Jeffrey Chaucer, Ob^{t}. 1556.

54. Chaucer upon a horse. Oval, in a rectangle. Line.

Below: Here beginneth Chaucer's Tale of Melibeus.

Upon the recto of a leaf (pages 147–8) from Chaucer's "Works," edited by Urry, London, 1721.

55. Bust, in oval, with border, face to left. In a rectangle. Line.
Inscription, in border: Geoffrey Chaucer.

From the London Magazine, 1753.

56. Bust, in oval, with a wreath above, inscribed: Mulcet Monet Movet. Flowers beneath, with a tablet, inscribed: Geoffrey Chaucer. Face to right. In a rectangle. Line. Burder fculp sit.

57. Bust, in oval, with border, face to left. In a rectangle. Line.
Inscription, below: Geoffrey Chaucer.

From the Universal Magazine.

58. Bust, in oval, with border, face to left. In a rectangle. Line. J. Collyer fculp.
Inscription, below: Geoffrey Chaucer.
Published by G. Kearfley N° 46 Fleet Street, Nov^r. 1774.

59. Bust, in oval, head to right. Stipple. Holl sculp.
Inscription, below: Chaucer.

60. Bust, in oval, with border, inscribed: Geoffrey Chaucer. Head to right. Line. W. Walker sc.

Inscription, below: Geoffrey Chaucer.

61. Bust, in oval, with border, face to left. In a rectangle. Line. Cook Sculpt.

Inscription, below: Geoffrey Chaucer.

London Printed for John Bell Britiſh Library Nov^{r} 20th 1782.

62. Bust, in rectangle, face to right. Line.

63. Bust, in oval. Line. From Houbraken. Rothwell sculp.

Inscription, below: Chaucer.

Publish'd by Harrison & C^{o}. Sep. 1, 1794.

64. Full bust, head to left. In a rectangle. Stipple. P. Condé sculpſit.

Inscription, below: Geoffrey Chaucer.

From an Original Painting | in the Picture Gallery at Oxford.

. Published June 10, 1803, by Richard Phillips, N^{o}. 71, S^{t}. Paul's Church Yard, London.

65. Full length, head to right. In a rectangle. Stipple.

Inscription, below: Supposed to be a Portrait of Chaucer. | From a Painting found in the House in which | Oliver Cromwel was born at Huntingdon.

Published, June 30, 1803, by Richard Phillips, N°. 71, S^{t}. Paul's Church Yard, London.

66. Chaucer upon a horse. Stipple.

Inscription, below: Geoffrey Chaucer. | From a Manuscript Copy, on vellum, | of the Canterbury Tales, | adorned with marginal paintings, | in the poſseſsion of the Marquis of Stafford. | Published Augst 1. 1809, by Meſs^{rs} Rivington S^{t}. Pauls Church Yard.

67. Bust, face to left, in a rectangle. Stipple. T. Woolnoth Sculp.

Inscription, below: Chaucer.

ad Exemplar Tho^{me} Occleve in libro suo de Regimine Principis Walliæ Principi (postea Hen V°.) in Scripto.

68. Bust, in oval, face to left. In a rectangle, with a representation of the Canterbury

Pilgrimage beneath portrait. Line. F. Robinson sc.

69. Full length, head to left, in a rectangle. Line. G. M. Brighty del. J. Romney sculp.

Inscription, below: Geoffrey Chaucer. Pub. May 1. 1817 by C. G. Dyer, Compton Str[t] Soho.

70. Bust, in rectangle, head to left. Line. Drawn by J. Thurston. Engraved by W. Finden.

Inscription, below: Geoffrey Chaucer. | From a Limning in Occleve's De Regimine Principis, | preserved in the Harleian Library. London, March 1, 1820.

Published by W. Walker, 8 Gray's Inn Square. | Printed by B. McQueen.

From "Effigies Poetica." Open letter proof on India paper.

71. Bust, face to left. Vignette. Stipple.

72 Bust, head to right. Stipple. Engraved by Edward Scriven.

Inscription, below: Geffrey Chaucer.

Published by Effingham Wilson, Royal Exchange, August 14, 1834.

73. Bust, face to left. Vignette. Stipple. G. Scriven sc.

74. Bust, in a rectangle, face to right. Stipple. Engraved by W. Holl, from a Print by J. Houbraken.
Inscription, below: Geoffrey Chaucer.
London: Published by Thomas Kelly, 17, Paternoster Row, 1830.

75. The same as the preceding print, with the addition of an elaborate border.

76. Bust, in rectangle, head to right. Stipple and line. W. Holl.
Inscription, below: Geoffrey Chaucer.
A. Fullarton & Cº London & Edinburgh.

77. Bust, head to right. Vignette. Stipple and Line.
Inscription, below: Geffrey Chaucer, | Engraved by S. Freeman, | from a painting in the collection of Sir Hans Sloane. |

Published by Arch^{d}. Fullarton & C^{o}. Glasgow.

78. Half length, face to left, in a rectangle. Line. H. L. Keens d^{t}. W. H. Worthington sc.

Inscribed, below, on a tablet: Chaucer, and underneath are the lines given on Vertue's second portrait of Chaucer.

From a M. S. of Hoccleve's Poems in the Harleian Library. | Published by W. Pickering & R. & S. Prowett, London 1822.

79. Bust, in rectangle, head to right. Stipple. C. Knight fculp^{t}.

Proof before letters.

80. The same as the preceding print, with the addition of this inscription: Geoffrey Chaucer. | Born 1328. Died 1400.

81. Drawing in India ink, after J. Houbraken.

82. Bust, head to left. Vignette. Stipple. Engraved by W. H. Mote.

Inscription, below: Geoffrey Chaucer.

Published by Lockwood & C°. 7, Stationers' Hall Court.

83. Bust, head to left. Vignette. Stipple. Engraved by H. Cook.
Inscription, below: Chaucer.
Published by J. Mason, 14, City Road, & 66, Paternoster Row.

84. Bust, in rectangle, head to left. Stipple and line. Engraved by J. Thompson.
Inscription, below: Chaucer. | From a Limning in Occleve's Poems | in the British Museum.
London: Published by Charles Knight and C°. Ludgate Street.

85. Full length, head to right. In a rectangle. Line.
Inscription, below: Chaucer. | From the Initial Letter of the Mss. of the Canterbury Tales.

86. Full length, head to left. Chromo lithograph.
Inscription, below: Chaucer. | A Fac-Simile of an Illumination in the British Museum.

From "Old England's Worthies," London, 1847.